

ARTISTIC INTERIORS

FOR

HOMES





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ARTISTIC INTERIORS FOR HOMES

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PRACTICAL FOR ALL CONDITIONS.



IF the furniture and hangings in any of the rooms shown in this book should give one reader the impression that the whole scheme is too elaborate for his simple house, or should impress another reader that the scheme is not elaborate enough and is unworthy his more sumptuous mansion, let each observe that color harmonies remain constant, whether the furnishing materials be expensive or modest. Four walls, a ceiling and a floor are elements common to every room and are the essential factors to be dealt with.

The color harmonies illustrated in this booklet, therefore, are suitable for the simplest houses modestly furnished, as well as for elaborate homes rich in expensive hangings, oriental rugs and art furniture. Not only are the color harmonies suggested suitable for both high-priced and modest dwellings, but paint as the finish for walls and woodwork is to be recommended for all classes of houses. There are certain rooms where, if they can be afforded, expensive woods in natural finish are often very desirable for the trimming, but in all ordinary cases the varied and harmonious tints, as well as the beautiful and sanitary finish, obtainable with paint are most desirable. Also for the decoration of walls and ceilings there is nothing so satisfactory as the fine gradations of tints obtainable with paint, and nothing so sanitary as that material's impervious finish. Paint is the most economical in the long run.

THE IMPORTANCE OF COLOR HARMONY.



OLOR plays an important part in our comfort, happiness and health. No room is successful unless harmony of color has been taken into consideration. Many otherwise beautiful houses fail because conflicting colors have been selected or because the rooms have not been treated in relation to each other. No room can be treated independently without a loss to the general harmony of the house.

Color has the power to alter the apparent proportions of a room. Red contracts, blue and yellow expand. Green, unless very dark, has little effect upon the room, keeping the walls, as decorators say, well in place. Tan, gray, blue and pink have the effect of adding space, while brown, unless very light, has the same quality as green.

To the majority of people, green is restful, red stimulating and blue depressing; but under certain conditions, these colors may have quite a different effect. Blue when combined with green or certain tones of yellow is anything but depressing, while red, if placed in a dark room, will so absorb the light as to make a room positively gloomy. Green holds its own, but is warm or cold according to the proportion of blue or yellow of which it is composed.

Pure yellow is the most sunshiny color in existence and is far more satisfactory in a north room than red.

After the color for a room has been decided comes the question of treatment. The beauty of a plain wall needs no emphasis. Highly figured walls are fatiguing and the eye soon wearies of them. In rooms where there are pictures and bric-a-brac a figured wall is often very confusing. It is, therefore, with relief that we turn to the restful, quiet effect of plain walls.

The value of a painted wall from a sanitary standpoint is well known, but com-



PLATE I. LIVING-ROOM

paratively few have realized, until recently, the possibilities of the painted wall from the viewpoint of beauty. The following illustrations, representative of different types of rooms, show wall effects obtained by the use of solid tints in combination and of pure white lead and pure linseed oil tinted to suit various requirements and tastes.

While it must not be thought that the color harmonies suggested in these pages are entirely unsuitable for figured effects in the wall decorations, it will be seen that a variety of charming schemes can be obtained by the use of plain colors and that on the whole they are more desirable in a home than figured effects. The plain colors contribute the restful atmosphere so essential in our homes, particularly in these days of restless activity. Quiet surroundings tend toward the simplifying of life.

THE COLORED PLATES.

Twenty suggestions for the proper blending of color in the decoration of various types of rooms are given in the following pages. Ten of these are illustrated in color.

For your painter's convenience, painted blocks showing the tints and shades referred to in the descriptions have been placed on the last page of the book together with the reference numbers used in connection with them in describing the color schemes in the book.

PLATE No. 1, LIVING-ROOM.

SUGGESTION No. 1, as in illustration: walls, soft red (No. 337); ceiling, ivory (No. 331); trim, light Flemish (No. 338); tiles, green; curtains, green; rug, red predominating.



PLATE II. LIVING-ROOM

SUGGESTION No. 2: walls, light orange (No. 339); ceiling, ivory (No. 331); trim, deep green (No. 340); curtains, old blue; rug, green with old blue and orange border.

Here we have in our first suggestion, a decided but not a strong red. It is chosen to blend with the fine oriental rug which has a good deal of the soft pinkish red used so effectively by rug makers of the East. This red is particularly effective with Flemish woodwork or with all stains except very light ones. Green harmonizes with this red, and green will be found in the tiles and curtains.

A more radical treatment is seen in suggestion No. 2. Orange forms the walls, while blue and green are used in the harmony, the trim being green.

PLATE No. 2, LIVING-ROOM.

SUGGESTION No. 1, as in illustration: walls, medium olive (No. 312); ceiling, slate green (No. 311); trim, olive brown (No. 332); curtains, Gobelin blue; upholstery and rugs, green and blue with a dash of orange.

SUGGESTION No. 2: walls, Gobelin blue (No. 333); ceiling, old ivory (No. 325); trim, medium olive (No. 312); curtains, green; upholstery, rugs, etc., blue predominating with olive green and a little clear yellow.

In our first suggestion we have combined green and blue, two colors which properly blended give very good results. They are particularly effective in a room of the character illustrated which is not a formal book room, but used as a general living-room. The number of objects in this room makes a plain wall especially effective. If a figured paper should be used in place of the plain wall, most of the charm of the room would vanish. A plain effect is necessary in a room where there are many pictures and much bric-a-brac.



PLATE III. BUNGALOW LIVING-ROOM

With blue and green a third color used sparingly adds to the harmony. Orange is the complement of blue and thus makes a harmony of contrast with blue while it forms an analogous harmony with green inasmuch as both orange and green are composed in part of the same color, namely, yellow.

In suggestion No. 2 the walls are blue, the trim is green and the rugs are mainly blue, with some green and a little clear yellow. This is a related harmony, not a complementary one, inasmuch as green is formed by mixing blue and yellow.

PLATE No. 3, BUNGALOW LIVING-ROOM.

SUGGESTION No. 1, as in illustration: walls and ceiling, forest green (No. 326); trim, dark gray (No. 330); rugs, gray, black and red.

SUGGESTION No. 2: walls, golden brown (No. 327); ceiling, light chrome yellow (No. 329); trim, deep golden brown (No. 344); rugs, brown, black and yellow.

This living-room is in a bungalow and there is a good deal of woodwork. In one suggestion it is stained a greenish gray and in the other a brown. Navajo rugs are placed on the floor and the furniture is of that sturdy simplicity suitable in a room of this character.

PLATE No. 4, LIBRARY.

SUGGESTION No. 1, as in illustration: walls, golden brown (No. 327); ceiling, pale yellow (No. 328); trim, forest green (No. 326); curtains, yellow.

SUGGESTION No. 2: walls, medium olive (No. 312); ceiling, pearl gray (No. 303); trim, dark gray (No. 330); curtains, green; upholstery, gray, green and a little pure orange.



PLATE IV. LIBRARY

Our first suggestion calls for light golden brown which forms an excellent background. Brown in combination with a green trim and relieved by yellow and a little old blue is decidedly pleasing for libraries and living-rooms.

The second suggestion is based on a more unusual combination and consists of green, gray and a little pure orange. Gray is chosen for the woodwork, the walls are olive, the ceiling paler gray, while a strong deep note is given by a little pure orange in rugs and upholstery.

The requirements of a library differ from those of a hall. Quiet effects are best here, providing the restful atmosphere so essential in a book room. Brilliant color treatment is out of place in this room and should be reserved for rooms where the limitations are less defined. This does not mean that a monotonous effect is to be desired. Rugs, curtains, upholstery provide the necessary color notes, together with book bindings, pictures, etc.

PLATE No. 5, DINING-ROOM.

SUGGESTION No. 1, as in illustration: walls, trim and doors, white; hangings and rug, Gobelin blue; fixtures, gold.

SUGGESTION No. 2: walls, trim, etc., light gray (No. 301); hangings and rug, old rose; fixtures, silver.

This dining-room is colonial with a strong Louis XVI feeling in the over-mantel and over-doors.

The first suggestion is to use white walls, white trim, a rug in which Gobelin blue predominates, plain blue hangings at the windows and all hardware of brass. There is a good deal of white here, but the ruddy tones of the old mahogany furniture and the mahogany mantel, together with the rug and the curtains, prevent any feeling of



PLATE V. DINING-ROOM

coldness. Old portraits fit well into this background, which is too true to the period to permit of modern pictures.

In the second suggestion will be found a treatment used extensively with Louis XVI woodwork and that is light gray. Instead of white paint light gray is used and in the place of blue we find old rose predominating in the rugs and curtains, while all hardware is of silver finish.

PLATE No. 6, DINING-ROOM.

SUGGESTION No. 1, as in illustration: walls, medium olive (No. 312); ceiling, slate green (No. 311); trim, Venetian red (No. 322); curtains, green; rugs, green, red-brown and a little blue; some blue in upholstery; old blue china.

SUGGESTION No. 2: walls, light chrome yellow (No. 329); ceiling, ivory (No. 331); trim, forest green (No. 326); curtains, yellow-green and old blue; rug, green and blue.

The first suggestion is a decidedly green scheme, but it is an olive green blending well with the red tones of the woodwork and harmonizing with the old china of the mantel and plate racks. There is also a good deal of old brass in this room which is effective with the yellow-green of the room.

A good deal of yellow is found in the second suggestion. The walls are chrome, the trim a rich green, while yellow, green and blue form the harmony.

PLATE No. 7, BEDROOM.

SUGGESTION No. 1, as in illustration: walls, light blue (No. 341); ceiling, pale blue (No. 342); trim, soft white; curtains, blue and white.



PLATE VI. DINING-ROOM

SUGGESTION No. 2: walls, old ivory (No. 325); ceiling, ivory (No. 331); trim, pale apple green (No. 343); rugs, green, ivory and old rose; curtains, green and old rose on old ivory background.

Our first suggestion calls for a blue and white scheme which is particularly effective in a bedroom, our second for a blending of ivory, apple green and old rose.

PLATE No. 8, BEDROOM.

SUGGESTION No. 1, as in illustration: walls, pale pink (No. 334); ceiling, white; trim, white; rug, moss green; curtains, green and pink on an ivory ground.

SUGGESTION No. 2: walls, pale lavender (No. 335); ceiling, white; trim, white; rug, moss green; curtains, lavender and green.

Bedrooms are most successful when they are simple, and both our suggestions are removed from elaborate effects. With plain walls figured curtains are usually attractive and we advise cretonne with both schemes. A figured rug could be used instead of a plain one with equally satisfactory results.

PLATE No. 9, HALL.

SUGGESTION No. 1, as in illustration: walls, yellow (No. 307); ceiling, old ivory (No. 325); trim, white; mahogany doors.

SUGGESTION No. 2: walls, forest green (No. 326); ceilings, yellow (No. 307); trim, white; mahogany doors.

In this hall the architectural treatment is decidedly colonial and the color scheme of our first suggestion is on strictly colonial lines—yellow walls mahogany doors; white paint and mahogany are an attractive combination. In a hall where the light is insufficient, it



PLATE VII. BEDROOM

is necessary to choose a light-producing color and in this connection nothing is better than yellow, for it suggests sunlight. It also strikes a cheery note of welcome especially suitable for a hall. Tints are also good, but shades should be avoided in dark rooms.

The second suggestion combines yellow and green, yellow in the ceiling, green in the side wall. In a well lighted hall green is very satisfactory, but here as elsewhere in a house the color schemes of the surrounding rooms must be taken into consideration. No room can be decorated and furnished independently of the others, else discord will result.

Oriental rugs with a soft blending of color are advised with either scheme.

PLATE No. 10, KITCHEN.

SUGGESTION No. 1, as in illustration: walls, cream (No. 305); ceiling, old ivory (No. 325); trim, white; tiles, white; linoleum, blue and white; rugs, blue and white; china, blue and white.

SUGGESTION No. 2: walls, white or cream (No. 305); ceiling, white or cream (No. 305); trim, old blue (No. 336); tiles, white; linoleum, blue and white, etc.

In the kitchen we have suggested blue and white for both schemes with a slight variation in the treatment. In the first scheme we have advised white woodwork, white tiles, blue and white linoleum, cream walls and a lighter ceiling. Blue woodwork forms the basis of the second scheme with white tiles, walls and ceiling, and blue and white rugs and linoleum.

Blue and white are always satisfactory in a kitchen, forming a particularly clean and inviting scheme, also making a most effective background for kitchen utensils which are now ornamental as well as useful.

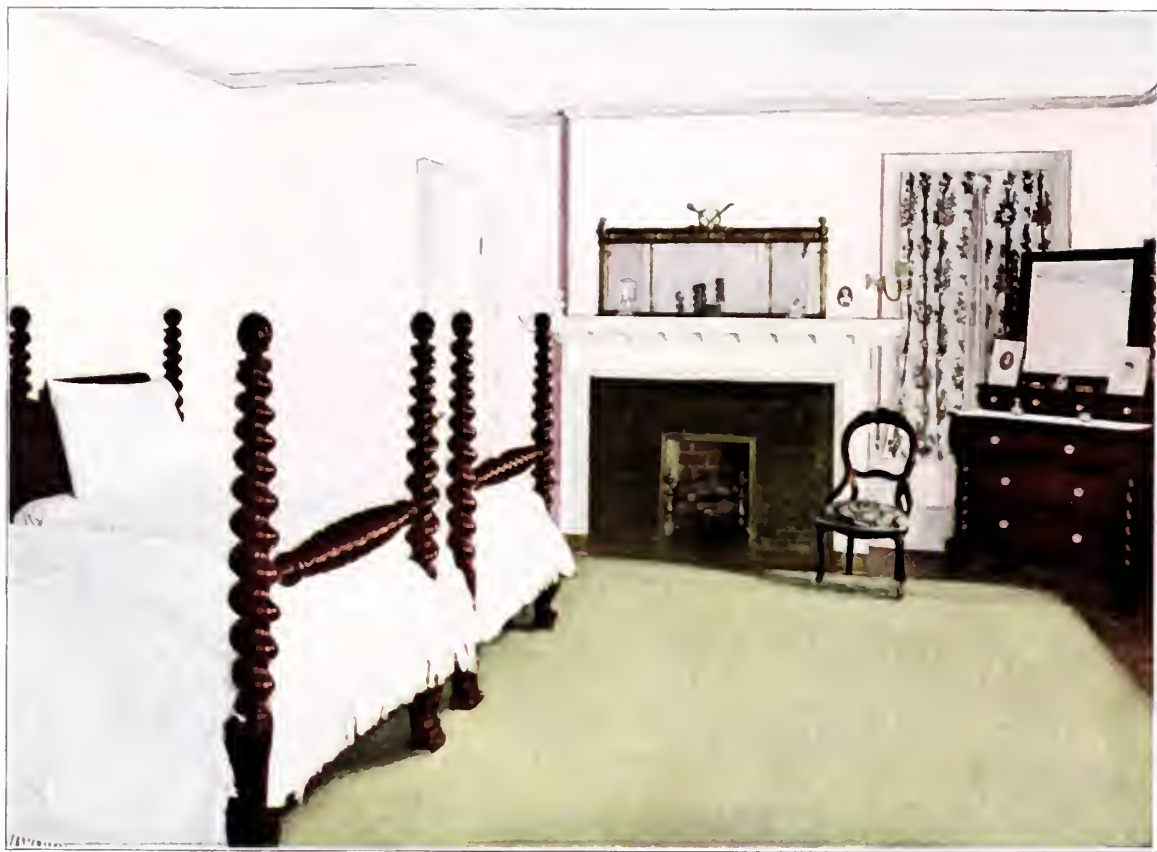


PLATE VIII. BEDROOM

HOW TO GET THE MOST OUT OF PAINT.

The desirability of painted walls and woodwork, from the standpoint both of beauty and utility, has already been briefly touched upon. Paint is sanitary above all other wall coverings; it is economical because of its durability; and, if white lead is used, every gradation of tint and shade is available, which is not the case in a prepared wall covering. In the latter case one is limited to the colors supplied by the manufacturer. In the case of white lead paint, the painter makes to your order any tint you desire.

But in painting as in everything else, there is a right and a wrong thing to use and a right and a wrong way to use it.

White lead and linseed oil are the standard paint materials and have been so for generations. Paint made from these two materials has the advantage of giving the most beautiful effects and of making at the same time the most durable protecting film.

For interior decoration, the beautiful soft white peculiar to white lead is especially valuable. Every woman appreciates it who has noticed the effect of glaring, bluish white walls and ceilings on gowns and complexions, particularly at night under artificial light. And this characteristic softness of white lead is carried into the infinite tints and shades made with it; for most tints, especially the more delicate ones, require such a tiny bit of coloring matter that the texture and peculiarities of the white lead remain dominant.

Pure white lead paint is uniform, clear and smooth in color and finish. It does not streak nor mottle as composite paints often do.

For durability it is in a class by itself. It does not crack nor scale but wears down smoothly, leaving a perfect surface for repainting.



PLATE IX. HALL

The best surety of getting pure white lead is the guaranty of a responsible manufacturer. We guarantee all our white lead to be perfectly pure and of the highest quality. As a pledge of this fact and as an easy method of recognizing the genuine, we place the Dutch Boy Painter trademark on the side of every keg containing our white lead. We back this guaranty to the utmost and furnish every facility for testing and proving our claims.

When you have decided to have your painting done with this guaranteed material, see that you get it. Have the materials brought to your premises separately and mixed there. If the paint is brought to the job ready to put on you cannot tell anything about it. It may not be pure white lead and linseed oil; it may not have been prepared for your particular job at all; it may have been mixed for some other job or for no particular job (the ready-prepared kind) and may have been standing and deteriorating for weeks or months.

Paint to be right must not only be pure unadulterated white lead and pure linseed oil, but should be mixed fresh only a short time before using. Moreover, and most important, the ingredients should be carefully apportioned according to the particular surface it is designed to cover.

Different surfaces require different treatment. Soft woods drink in paint easily; it has to be forced into hard woods. Some turpentine is needed, and less oil, in the latter case. Old wood requires different treatment from new unpainted wood, and brick needs different paint from either. Variations in temperature also call for variations in paint. These are only a few of the differing conditions which a painter meets, and the skilled workman never thinks of mixing his paint until he has examined the surface to be painted.



PLATE X. KITCHEN

While woodwork and plaster walls should be painted throughout with white lead and linseed oil as described, iron work, such as heaters, pipes, registers, etc., should be painted first with our red lead mixed with linseed oil, and then finished with white lead and oil tinted to suit the color scheme of the room.

Be careful not to allow any painting of any kind over a damp surface. Plastered walls should be allowed to dry out thoroughly before painting or the paint will be sure to peel.

We furnish complete specifications for painting both interior and exterior work—wood, brick, plaster, concrete, and metals—on request.

NO. 344. DEEP GOLDEN BROWN

NO. 326. FOREST GREEN

NO. 332. OLIVE BROWN

NO. 340. DEEP GREEN

NO. 327. GOLDEN BROWN

NO. 312. MEDIUM OLIVE

NO. 337. SOFT RED

NO. 336. OLD BLUE

NO. 322. VENETIAN RED

NO. 333. GOBELIN BLUE

NO. 338. LIGHT FLEMISH

NO. 341. LIGHT BLUE

NO. 303. PEARL GRAY

NO. 305. CREAM

NO. 301. LIGHT GRAY

NO. 342. PALE BLUE

NO. 334. PALE PINK

NO. 335. LAVENDER

NO. 343. APPLE GREEN

NO. 330. DARK GRAY

NO. 311. SLATE GREEN

NO. 339. LIGHT ORANGE

NO. 329. LIGHT CHROME YELLOW

NO. 307. YELLOW

NO. 328. PALE YELLOW

NO. 325. OLD IVORY

NO. 331. IVORY

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